

IV



a dead spot of light ...

Introduction

Edition number four already and one step closer to what I have in mind when it comes to this type of magazine. The focus and the content should be broader. It should include not only something on music but also aspects from other parts of the arts. Poetry, pictures and the like are an important aspect in expressing feelings, emotions and thoughts, but in today's information overkill, it is hard to find the time to enjoy some of the early works; especially as some of these are hard to find and lay hand upon.

So, along with some pictures from old books, two poets were also added to this edition of the magazine. Believe me, it was quite difficult to find proper ones; in size, style and content. Somehow amusing, when you look at it, because all the masses of literature available in the Internet might give you the impression that you should find one appropriate for your work in no time. There are too many books on too many topics and a lot of them of too poor quality to take any of them for this magazine. I do not want to have some works on love here, or on Christianity or on tree-hugging ... something avant-garde and outside of these 'done to death' topics is what I have in mind and I will try to keep my quality standards; yes, I believe I have something like that. On a side note: originally I wanted to add the poem "Beat! Beat! Drums!" by Walt Whitman, but felt a bit uncomfortable with it. Even though, from the sole perspective of a metal fan, some of the phrases might made someone chuckle, the overall tone and intention are as such as to point to a different direction; a much more uncomfortable one to be frank. Therefore, I deleted it and replaced it by another one.

Yes, I admit it, some of the reviews and also the interview have been published before, but as this magazine is still in its early stages, I did not see much of a problem to republish some of them and present them in a better written style respectively.

I hope you enjoy reading this humble work of mine. Feedback is always welcome.

Cheers

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Note:

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V/A – Eastern Commander

(Eight bands; released by Ludah Productions)

<http://www.ludahproduction.com/>

To my best judgement this release saw the light of day in 2006, but I am not entirely certain about it. All bands are from Indonesia, so it is not necessary to specify this for every artist separately.

1 - Rajam – Eastern Storm

(Black Metal)

The track was taken from the Solusinya Adalah Perang demo (2004)

<http://www.myspace.com/rajamadura>

The opener of this release was composed and performed by the band Rajam and they leave no single doubt about their intentions: fast and straightforward black metal; their 2009 album Burning Antarctica comes in a similar style. Mix Immortal with Darkthrone and you get an idea of what this band is heading for. They really unleash an 'Eastern Storm' and stick to it over the whole length of this track. No keyboards, no samples, no mercy. This is black metal of the basic kind and with a raw production. "A fist in the face", this type of music is what Rajam seem to feel most comfortable with and they are not even bad at it.

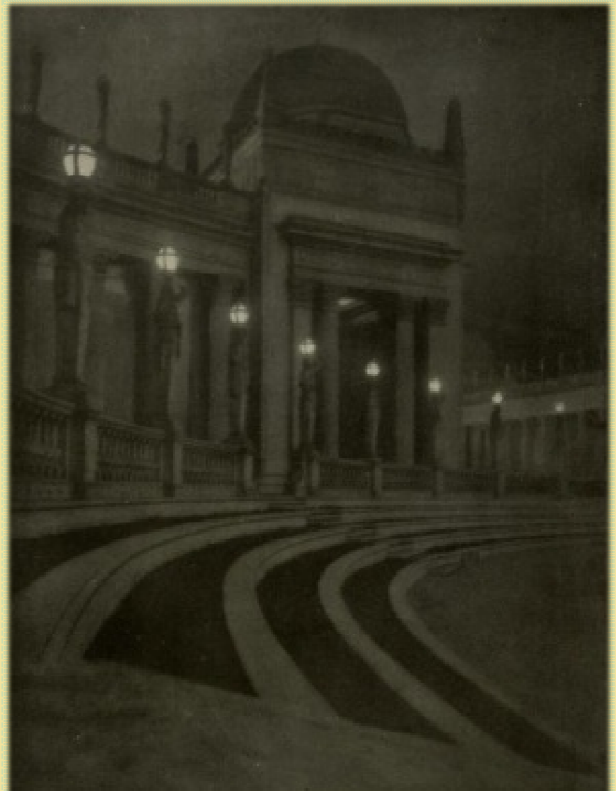
2 - Immortal Rites – My New World

(Death/Black Metal)

The track was taken from the Addir demo (2004) (writing of the name taken from the band's MySpace site)

<http://www.myspace.com/immortalritesofficial>

Between Rajam and Immortal Rites quite a difference in style and concept can be found. Was the former of a rather straightforward and aggressive type, the latter one likes to play with the motives and arrangements; what else do you want to do in a track whose length is close to eight minutes? Well, the music sounds old and comes with numerous influences. There is some older Satyricon, melodic death metal (some riffs), Immortal with some amount of catchiness and solo parts. The song-writing is quite good and the band is really able to keep the tension and atmosphere over the whole length up. The production is good, there is a bass and the vocals are also not bad. Api Dari Timur, their 2007 album, comes with a whole load of tracks in the style of My New World and I want to recommend this release to everyone who looks for music with this quite peculiar old vibe. Immortal Rites are pretty good...



3 - Sacrifice – Naga Radja Baruklinting

(Black Metal)

The track was taken from the Pamukti Kang Pamungkasan release (2000)

<http://www.myspace.com/jenggala>

I am aware that compilations consist of bands with huge contrasts in the performance and style, but when comparing the track by Sacrifice with the preceding band Immortal Rites, then one has to admit that the listener has to go through something. The opening riff (it appears later again) is not something you might expect from a black metal band as it reminds rather on power metal than on this grim and dark genre. This by no means everything. Andung – he would be the vocalist – performs the texts in a rather high pitched squeaking fashion, which gives the music a strange atmosphere. It fits the style of the band, but you have to get used to it. Aside from this the track Naga Radja Baruklinting is not bad and quite listenable. The riffs are not bad and the lack of conceptual originality does not have such a graven impact, on how the music is perceived, to turn people of.

4 - Empty's – Grimslander

(Black Metal)

The track was taken from the Destroyed Holy Shrine release (2006)

<http://www.myspace.com/empty666>

Being familiar with their Destroyed Holy Shrine album I knew this track already and it was a wise choice to add it to this compilation. Compared with the version of the aforementioned record, this one comes without the one minute long introduction, which is a good thing, because Grimslander works better without it; at least from my point of view. In short, the music lashes off right from the start and offers music in the style of atmospheric and melodic black metal. The main motive is exceedingly catchy and even though the composition is rather short in style, the listener will appreciate those moments when the band takes back the speed a bit and throws out a ridiculously well composed riff. The track is not entirely pure gold, but pretty good nonetheless. Hecate Enthroned, Emperor, Dissection come to mind in some respect.

5 - In Loving Memory – Asa Yang Terlerai

(Black/Gothic Metal)

The track was taken from the Aku Adalah Pemimpi release (2004)

http://www.myspace.com/inlovingmemory_gothic

No, this compilation consists not entirely of brutal and aggressive stuff. In Loving Memory have a female as well as a male vocalist and as such a larger amount of variety in their style. The combination is not even bad, even though the 'beauty and the beast' concept has been done to death already. The song is quite atmospheric, the riffs are interesting, monotonous aspects appear not excessively and as such the Indonesian band did a good job here.



6 - Gondho Mayit – Pedang Di Atas Altar Pemujaan

(Gothic/Black Metal)

The track was taken from the Malam Akan Datang Selamanya... release (2006)

No homepage

Another band with some emphasis on the Gothic side, but here without female vocals. Instead, a male one used different facets of his voice (growls, screams). This alone would not make this track interesting. It is the performance of the guitarists which stand out a bit. Some quite cool lead-guitar motives, nice ideas in the song-writing – especially in terms of variation of the tempo – and a good deal of variation can be found here. I would go so far to state that this track has something special. How it evolves, how the motives and arrangements were woven together is quite good and Gondho Mayit are really able to grab the attention of the listener over the whole length of the track. Catchiness is one thing but here the swiftness of the composition is the outstanding characteristic. Pedang Di Atas Altar Pemujaan simply has some cool moments and a neat melody line.

7 - Dry – FrozenFire

(Black Metal)

The track was taken from the FrozenFire release (2006)

<http://www.myspace.com/drycorpse>

The calm moments are gone and black metal reigns again supreme. Dark Funeral and similar aggressive/brutal black metal bands have undoubtedly played an important role for Dry; you cannot possibly mistake the influences. The

music is fast, comes with long passages, has some rare slower interludes and sticks close to what the aforementioned band has done before on a large scale. Dry are not bad, just a little bit too unoriginal. There is nothing in this composition that had not been done to death already. Fans of fast and aggressive black metal might want to give this band a try ...

8 - Ritual Orchestra – Anthems to the Lord of Fire

(Black Metal)

The track was taken from the Storm of Immolation split release (2000)

<http://www.myspace.com/ritualorchestra>

I guess every sampler has to have a band that overdid it in some respect. In terms of the Eastern Commander, this would be Ritual Orchestra. While Sacrifice had some special charm and even Dry was able to fascinate, despite being unoriginal, the last band on this release offers music that is really hard to thoroughly endure. By listening to this piece of art you get the impression that the band attempted to play the 'true' black metal card as well as attempting to stay underground and miserably failed at doing so. Fast and messy music is offered with Anthems to the Lord of Fire and there are so many thing wrong with it that I do not want to go into details. Not my cup of tea ... at all.

Some final remarks:

The CD comes with a neat booklet, in which every band is presented on a single page. Moreover, it is further explained from which album each of the tracks had been taken from. So, in case you like what you hear, you will find no difficulties in spotting the right album.

Rites of Zygadena #1 (2009)

<http://www.myspace.com/ritesofzygadena>

Interviews: Stillborn; Magnus; Mythological Cold Towers; Throneum; Infernal Execrator

Reviews: Ammit; Burning Abyss' zine; Deadpeak; Hell-Born; Kommandant; Black Flame; Necroscope zine; Nomad; Sadist; Inquisition; Armoros; Virus; Blood Money; Darkstar; Sentinel Beast; Brocas Helm; Headhunter D.C.

Live Reviews: Amebix; Carcass

The first thing I do in a magazine is to look for reviews and how they were done... and guess what, there comes the first disappointment. 18 reviews of which 3 have no ratings, while the rest has an overall average of 91.93 points (min 85; max 99). So, in case you want to receive some excessive praises on your art, then this magazine may be recommended to bands, who are in desperate need of some positive feedback.

Aside from this the reviews are a bit too short, especially as some of these deal with older releases – the introductions of the mag tells us that the person behind it has some stuff at hand he always wanted to talk about – and a bit more depth would have been neat. Moreover, there is a bit too much name dropping and stuff I do not really get. For instance, in the Sentinal Beast review the Iron Maiden cover is described as 'fucking great'... so?... what does it tell me? In which way fucking great? The listener is left at times with nothing at hand and unable to really understand what the writer wanted to express.

Aside from this, the magazine is pretty clear structured: Introduction/with two well written live reviews, interviews, reviews. The best part of this magazine are the interviews as they contain loads of information, old historical stuff and a lot of outside the ordinary generic questions. You really get the idea that the interviewer knows what he is talking about. So, while it is a pleasure to read them, the way they had been designed annoyed me a bit. Somehow the editor could not decide how many column there are supposed to be and accordingly they tend to switch from interview to interview; especially weird is the design on the Stillborn one.

Well, for a first edition this magazine is pretty cool and wakes definitely some interest in further editions; the second one is out already. I can only recommend you to get them.

Final rant:

To have pictures of tombstones is neat, but to enable the reader of this magazine to actually read what is written on them is even better. The way they were added made them look a bit dull and boring.

Music: An Ode

I

Was it light that spake from the darkness, or music that shone from the word,
When the night was enkindled with sound of the sun or the first-born bird?
Souls enthralled and entrammelled in bondage of seasons that fall and rise,
Bound fast round with the fetters of flesh, and blinded with light that dies,
Lived not surely till music spake, and the spirit of life was heard.

II

Music, sister of sunrise, and herald of life to be,
Smiled as dawn on the spirit of man, and the thrall was free.
Slave of nature and serf of time, the bondman of life and death,
Dumb with passionless patience that breathed but forlorn and reluctant breath,
Heard, beheld, and his soul made answer, and communed aloud with the sea.

III

Morning spake, and he heard: and the passionate silent noon
Kept for him not silence: and soft from the mounting moon
Fell the sound of her splendour, heard as dawn's in the breathless night,
Not of men but of birds whose note bade man's soul quicken and leap to light:
And the song of it spake, and the light and the darkness of earth were as chords in tune.

(by Algernon Charles Swinburne)

Wapstan – Temps de Glace... (2009)

(Harsh Noise; Canada)

5 Tracks (Sprayed Cdr – Brise Cul) -_-_- (32:35)

<http://kvlt667.com/>; <http://en.wikipedia.org/wiki/Wapstan>

I bought this album along with several others from the Canadian label Brise Cul. When I read their catalogue back then I was not familiar with Wapstan and had also not listened to any of the quite numerous releases – see Discogs or Wikipedia –, but as I was about to order a couple of CDs from this label anyway, I thought it would be nice to add something obscure and unknown. Not that I have to search for such rare types of music. Some labels seem to have a certain fancy for sending me music which is quite outside the ordinary routine... I do not want to call names.

Temps de Glace consists of noise... nothing but noise. It is not too harsh, but this would be the general direction the music turns to. According to the Discogs page, the album was recorded this way: "One take, no overdubs"; reminds me in concept a bit on the first output by the Italian band Morte.

Five tracks and track lengths that range between a minute to over twelve, these are the basic elements of Temps de Glace... This CD opens rather calm but progresses soon into a dense wall of distortion. The style varies a bit – in 'height' as well as in density –, depending on the track, but the overall approach is basically kept the same; Wapstan return again and again to a distinct type of noise pattern. The music is offensive, aggressive and at times also harsh, but it is still possible to endure it without much difficulties. Moreover, the band does not really give the listener time to breathe. You cannot find breaks from the noise style, some gap or the like. It is noise and it is delivered without mercy and without any hope to escape.

Rotorvator

Not very long ago I received a gorgeously designed copy of Rotorvator's Nahum CD and when you get such a release for free you cannot possibly sit back and do like nothing happened. As this one had only been the second one in the band's history, I thought it would be neat to revisit the first, while writing on the latest one as well.

Rotorvator – ep (2009)

(Noise, Ambient, Black Metal; Italy)

3 Tracks (3" CDr in miniDVD – Dokuro) - _ _ - (19:16)

<http://www.myspace.com/rotorvatorblack>

This release is not black metal, but you can find hints of this genre in the arrangements and the overall style. Riffs and certain motives show these similarities, but on such a small scale that it is impossible to speak of something like a consistent structure, which is so essential for a band to be sorted under the metal banner. The Italian band approached the music from a broader perspective and as such are also the compositions broader and show more facets.

Sergio Leone, the opener, is basically a noise/industrial track with some riffs by the guitars; hypnotic might be a proper phrase to describe it. This track comes with a distinct motive in the background; drums and various kinds of cymbals, basically two beats of the former and then in variation the latter; the drum-computer is responsible for this. Nearly over the whole length of the track it can be found; only the opening and the end lack it. There is something hypnotic about this composition, which makes it interesting to listen to it. If some of the ideas of Sergio Leone, the famous Italian composer, were used and changed for this track is something I could not figure out as my knowledge of his art is limited. Nevertheless, it might be an interesting topic to explore and discuss.

The succeeding composition Abiura (in English: abjuration or renouncement) has a more metal touch and the guitars create a dense texture in the background. With less than four minutes it is the shortest one on this ep, but the intense and noisy atmosphere is able to compensate for this in some respect. Generally, this track consists of a good deal of black metal vocals in the foreground, while a changing noise structure in the background – keyboards, guitars and drums have a good deal of reverb – give the music volume. In comparison with the preceding composition, this one has a more straightforward approach and more power as well as dynamic. It is also more aggressive as well as harsh.

To Armageddon, a very fitting title for the last track, closes this release and it wakes in terms of the style memories on Gnaw Their Tongues. The drums in the background and their sound can be found in a similar fashion on the releases by the Dutch band. Yet, there ends the similarity between the two. Rotorvator head with this composition towards a more chaotic direction, this impression is created through the weird arrangements of the keyboards, but rely on a black metal basis with guitars in the back- respectively vocals in the foreground. Again, a good deal of reverb and sound manipulation was used...

To sum everything up: this is not for everyone and fans of black metal with noise, ambient and industrial elements might enjoy this extreme piece of art. Fans of Gnaw Their Tongues should give this release a try.

This releases comes as a 3" CD in a mini-DVD case and a professional printed inlay. On it three different depictions of the tracks are shown:

- three mountains with two lightning strokes on the sides, pointing away from them.
- a skeleton, with the arms placed like in a burial
- an inverted Eye of Providence (without the rays of light) with the eyelids sawn together and the needles placed in opposite direction to the lightnings on top of the page.

Especially the first makes a lot of sense as the drum pattern shows two bass/cymbal hits, embedded in a larger structure motive. On the other ... well, it would be a lot of speculation whether there is a reference, too, and the first does also rather seem to be some sort of coincidence than anything else.

(Based on the review, originally released for the Circle of Destruction magazine)

Rotorvator – Nahum (2010)

(Noise, Ambient, Black Metal; Italy)

5 Tracks (CD – self-released) -_-_- (27:23)

<http://www.myspace.com/rotorvatorblack>

Different ... this is what comes to the mind when you start with the first ep and proceed to this one. Different... in so many respects. Different ... but as a progression to the right direction. The most striking difference between the releases is the presence of a clearer structure in the compositions. So, while experimentation in the concept is still an important issue, it has shifted in some respect towards something more controlled. It is less Gnaw Their Tongues and more Demetrius Grave; this comparison is even more valid when taking the sound of the 'drums' into account – just compare Nahum with the The City Is So Big, there are similarities; these heavy electronic beat like sounds are quite distinctive. It is therefore easier to follow the band and the arrangements can be identified more easily. A step towards the black metal realm...

Moreover, the noise and ambient facets appear now rather as something added and not as a dominating aspect of it all. Judging from the progression since the ep and by taking into account this release one might suspect a forthcoming one could actually be described as metal. Is this good? Is this bad? Well, it is hard to say, because how this 'final state' would sound like is hard to predict, but I hope the band avoids the pitfall of becoming too generic. As catchy as a track like Peace on Earth might be, it lacks a bit of the nastiness of the first output. There are still the black metal vocals of course, there is still the distortion, there are still the ambient interludes and the noise effects, but the music does not feel like the band still has to prove to the audience how they see their art and what the core essences of it are. The ideas blend together quite neat already and form a consistent framework. Especially the bass-guitar creates some nice atmosphere at times, because the guitars tend to drift of into the noise regions at times, leaving a good amount of the playground to the bass. Moreover, the band seems to be unsure about the tempo of their music. While the first three tracks are rather slow, with the fourth one the break is loosened and music drifts of into a somehow surprising direction. Very catchy as well as aggressive. You would not anticipate such when you start with the album at the beginning.

Sinister rather than offensive... controlled rather than chaotic... Rotorvator avoided the pitfall of simply tormenting the listener with pointless as well as endless noise fragments. They rather used some well dosed and placed attacks and wove them into a black metal-influenced framework... and it worked.

So much about the music and now some honest praises. While the music is good, the better part of the release is the design. THIS is how a release has to look like today: in a 7" sleeve with 4 double sided black and white cards; on each of them are well crafted b/w photographs. No cheap diy crap ... this is the real deal and I can only recommend you to get this piece of art.



Tyynyliina – Flecken (ep) (2010?)

(Ambient, experimental; Germany)

7 Tracks (MP3 – Netlabel –) -_-_- (29:23)

<http://www.myspace.com/tyynyliina>

A spot, a stain – English for Flecken – ... you want to get rid of it, want to remove it from your clothes. Moreover, it is a glimpse into something that wants to unfold itself, but it remains unclear whether this will really happen. It is a vague hope into a different stage of reality and whether or not the environment will be changed through it remains unclear. Imagine a scenery with some rare spots of sunlight, while the twilight rules over the rest of the land. Take a picture of it and compare it will one taken of the landscape blazing with light. The contrast is huge and this is what makes spots such an endurance. You see them and your heart takes a leap, but all too often all is in vain and the hope does not fulfil itself; the gleams vanish and the all too depressing twilight regains its supremacy all too soon again.

A bit on a side-note: in the animated version of Mr. Bean – episode 5, Ray Of Sunshine – he chases a small spot of sunlight in the vague hope to bathe in it. Like moths are attracted by a lamp in the evening hours – see also Chris Wedges' short film Bunny – the person there occupy every tiny bit of it, once they have the chance to do so. I do not want to spoil the end, but the absurdity of this 'insatiable hunger' reaches its climax there.

Tyynyliina – Finnish for pillowcase –, what a strange name, are from Germany and seem to be (quite?) active for some time now. As the band made an announcement on the Eemian MySpace site about their Flecken release only recently, I suspect that it would be their latest one then. Anyway, the music is quite experimental in style and the term ambient covers by no means every facet of what can be found on this release. Himmelsflecken for instance has some throbbing noise elements, which remind me in terms of the sound on Luigi Russolo's Intonarumori. A good amount of intensity was added by using this peculiar type of sound. Yet, the music has more to offer. Lichtflecken for instance has a neat question ↔ answer motive, which is further elaborated in complexity over the course of the release. It starts minimalist, but progresses into a deep and chaotic sound. When I listened to this track for the first time, a picture of a landscape came to my mind; with light in the sky (first tone) and then the 'answer' by the place on which the ray of lights fell (second tone). Somehow some sort of subliminal sound of nature, something hidden from us.

Even though I like some of the moments on Flecken, what turns me off are the vocals. Two aspects tend to bother me. The first would be the weak performance: the texts were expressed without emotion or even 'power' and the listener might find it difficult to really put them into its proper place in the music. Aside from this, also the production prevented the vocals from having a larger impact on the listener. To me they are just there and they are slightly weak, so I have difficulties in thoroughly enjoying the performance. Minimalist vocals can work, but not always.

So, while the band was able to create some nice ideas on Flecken, the overall performance is rather ambiguous.

Krom – Chaotic Evil (2009)

(Thrash Metal; USA)

14 Tracks (CD – Reality Impaired Records) -_-_- (34:32)

<http://www.myspace.com/krommetal>

I am not the biggest thrash fan; have never been and I doubt that I will ever be. There is something with which I am unable to get along when it comes to this particular genre and no matter how many attempts I have made, my position has always remained the same. So, to review Krom's Chaotic Evil is a bit of an ambiguous experience... again... and it tends to cost me quite a considerable amount of energy to get this piece done.

Well, this band calls the USA their homestead and Reality Impaired Records the label of their debut album; not surprising, when you take a look at the town the band comes from: Joplin, Missouri. No, at least not to my knowledge there was no demo and the band decided to take the big leap all at once. One band that comes to the mind while listening to Chaotic Evil is S.O.D. of course – especially in terms of Krom's Sea of Red. The music has a crossover/punk touch at times and track lengths of more than four minutes are rather the exception than the rule. Short, straightforward and with a good amount of drive, this is what the band had in mind while writing the album. Even though the faster passages sound more convincing than the slower ones, the band did actually a good job on this release. Maybe I am too fond of the faster music to give such a statement, but every time the tempo drops considerably the band finds it difficult to keep the atmosphere up. As longer tracks were avoided, as already written above, these moments are rather rare and have only a small impact on how everything is perceived. The production is pretty good, major flaws cannot be found and the performance is pretty consistent over the whole course of the release – with enough variation of course –, so Chaotic Evil a good debut output for Krom. Maybe the music could use some additional sickish tone. Why? Well, the band attempts to emulate it in some respect – vocals, song-writing – but everything is a bit too polished and nice. If a band plays this particular 'card', they should be able to offer a little bit

more than on this release.

The Celtic Frost cover *Into the Crypts of Rays* was actually quite well done and is in style pretty close to the original. It comes without the weird introduction, though.

Ossadogva Interview

1. Greetings Alkiviad and Nomidimon. Where are you from and why did you start your band Ossadogva?

Heil! We live in small provincial town Kremenchug in Ukraine. Usual entertainments of its inhabitants are clubs, beer, sunflower seeds and idleness. Such entertainments never involved us. Being since the deep childhood misanthropes – we always avoided the big noisy companies and spent the free time most part in loneliness.

Alkiviad: For a long time I wished to create the music band, but I can't do it in any way because I haven't the adherents. Mainly I wished to play heavy metal and melodic death metal. But someday in my life appeared Nomidimon. He has opened my eyes on black metal. In 1996-1997 I listened a little to this style (Satyricon, Impaled Nazarene, Necrophobic, Rotting Christ) but it was only superficial and short acquaintance with black metal and that standard black metal has quickly bothered me.

Nomidimon: I listened black metal since 1996 and did not like other styles. Our acquaintance with Alkiviad has been based on the general sights at the world – in particular on an occultism of similar traditions.



Alkiviad: After short acquaintance we have begun joint ritual practices. Our first track 'Call of Cthulhu' has been written by me as a mantra for ritual and used during a post.

2. What would be the meaning behind the band name be? Does this word exist and where would you have taken it from or was it invented? The first part of the word reminds me on 'ossa', which is Latin for bones or remains. Has it something to do with this?

Alkiviad: The Name initially means a name of the Ancient Deity having shape of the person from which head coil set of snakes.

The name was taken from one ancient spell which has fallen into in my hands from unknown sources. The name of band has no other meaning.

3. How does your logo fit into this? Would you care to explain it to the readers? Who is responsible for your artwork (logos, cover artwork etc.)?

The logo (inscription Ossadogva) has drawn Nomidimon, having spat a tooth-paste on a mirror. In this chaotic medley he has seen our logo and has transferred it on a paper. Further there were some corrections in Photoshop and you see the result. The image of two demons was taken from one unknown occult manuscript.

Cover of the first album (2008 – *IA Ancient One*) has chosen by Alkiviad from casually turned out photo after a campaign in mountains of Crimea (you can see his image on it).

Cover of the second album (2009 – *Born From a Tomb*) took from a photo made by Nomidimon in one of lonely autumn walks on a place of reprisal of Jews during the Second World War on suburb of our town, that place is impregnated by necromantic energy; the inline picture has been made of a photo of the plundered crypt.

4. In case someone takes a look at your gallery at MySpace, then signs of Yog-Sothoth, Hastur, R'lyeh and Kadath can be found. Why did you choose these and where do you take your inspiration from?

We hold on certain tradition – a mix of east traditions of the forgotten cults of Ancient Ones and shamanism. Symbols in our gallery are the signs of the Ancient Ones.

Inspiration we getting from our ritual practices, splinters of knowledge reached to us in centuries. We do not take alcohol, drugs, tobacco and similar stimulators; do not watch TV, listen to radio, read newspapers, use mobile phones and do not give concerts and autographs; and as I already mentioned above – we communicate with people very little.

5. It should be obvious to the readers already what Ossadogva's concept deals with: Lovecraft and the Cthulhu Mythos. What does this author and the concept he created mean to you? How does it and he inspire you?

Alkiviad: Lovecraft in something is very close to us... As said in his biography he was the misanthrope, on a debt sitting up for books in the library. After reading his stories I have come to conclusion that Lovecraft doesn't invent that stories, he obviously had access to ancient manuscripts and knew about what he wrote. Many people think that Cthulhu Mythos is a fiction, so let they think in such a way, the one who knows – that knows. We are not preachers and we will not impose our view at this world.

6. What has been the starting point for you to explore his writings? Do you have a favorite story and for what reasons do you favour it above others?

Alkiviad: In 16 years I probably was one of the first in Ukraine and possible even in territory of the former USSR who has translated into Russian 'Necronomicon' of Lovecraft. During this period I have got already mentioned ancient call of Yog-Sothoth. My favorite story – 'The Case of Charles Dexter Ward'.

Nomidimon: Before I have become interested in an occultism, I read the collection of stories of Lovecraft; it is difficult to me to select the favorite story – all stories are good in their own way.



7. The French writer Houellebecq wrote in his book "H. P. Lovecraft: Against the World, Against Life" the following statement about him: "Absolute hatred of the world in general, aggravated by an aversion for the modern world in particular." Would you think he is right? Could someone find pieces of this argument also in your music?

We can agree with this statement. But hatred to the modern world will not change anything. The one who thinks that changing the world will make it better – is weak. The one who could accept the world such as it is – is strong. Start change yourself – and the world will arrange for you. And generally – all is senseless.

8. Is there an aspect you see as central to art inspired by Lovecraft? What would this be? Should his writings be further elaborated or kept untouched (in sensu 'holy')? I once read several books by the German fantasy writer Hohlbein which dealt with the Cthulhu Mythos and it became tiring to endure them the more the story progressed, simply because the concept became more and more ridiculous.

Lovecraft has opened eyes to the world on traditions of Ancient Ones, and in this he has reminded me A.S.LaVey with his 'Satanism for all'. Popularity vulgarizes the primary idea. Inhabitants were bought on Cthulhu Mythos – but presence of comics and ridiculous stories on this theme cannot cancel existence Ancient Ones.

9. Your comment: <http://www.macguff.fr/goomi/unspeakable/vault201.html>

It's very ridiculous and realistic comics. Many bands which created now have main purpose to become popular, and this has concerned even black metal – such bands trying to be more evil than others basically using their image. Few of bands play music for really ideological reasons and their idea are pure as mountain tear.

10. Could music reflect the madness that haunts the Cthulhu Mythos? Do you try to express this aspect in some respect as well?

The human perception is incapable to apprehend up to the end all depth and infinity of madness of Ancient Ones. However music can partially focus this madness on the person who listens to it – music only a conductor of energy, the ministering tool.

11. Your compositions have become longer with your latest release “Born from a Tomb”. What made you change towards this direction?

Alkiviad: I do not write music using any canons. It proceeds from within. That has come – that is written. It has turned out exactly so much how many it has been written. Many beginning musicians ask each other, what is written at first – the text or music? I write initially music, then we select a suitable spell under music and usually the text of a spell suffices precisely on a track. Sometimes we add to a spell some history about Ancient Ones. And by the way I did not studied at musical school and I know notes rather superficially; my dead grandfather did not know notes, but perfectly played a bayan.

12. Why did you choose black metal as an artform to express yourself? Was there a reason to add ‘depressive facets’ to your music?

Alkiviad: After listening of some depressive and suicide commands I have come to conclusion that black metal in a combination with dark ambient are unique (for me) styles which bear internal experiences; they initially true, there are no falseness in them in difference with other styles. Other styles, especially fashionable at present (I will not name them), remind me the boring mathematical formula – all too simply and is dead.



Nomidimon: Black metal, funeral doom and dark ambient are those styles which resound with my internal attitude. Black metal was never simply music for entertainment; it is unique style which stands in opposition to all fashionable metal music.

13. How did you record your two releases? Especially the latest one comes with a well balanced sound, which is not often the case with young bands.

Alkiviad: Probably nobody heard our very first demos – their sound was very dirty, we did not upload them to the Internet but I have them as a history. I am the programmer and very well know the computer. For a long time I wished to understand how correctly record and mix music. After writing our 3 tracks I seriously was engaged in studying of music mixing, I spend 2 months on studying and as the 2008 album became my result. In 2009 album I have simply developed the previous experience; besides this time we have recorded a live bass (thanks a lot for this to bassist Lord from band Paranomia). Both albums are recorded at home on the semiprofessional equipment, and probably we will never record in professional studio. Besides we do not welcome live performances – in our remote place practically there is nobody to play to.

14. According to your MySpace site the roles are defined pretty clear: Alkiviad – Guitar, drums, back vocals & Nomidimon – Vocals. Is the process of song-writing also separated in this way or are both of you involved in the creation of the art? How does the song-writing take place and what kind of music does influence you?

Alkiviad: As I already have mentioned earlier – music is completely writing, recording and mixing by me, and then we record a vocal. At this time drums is electronic – live drums are very difficult for recording and I do not play drums.

15. Interestingly your music is offered for free and only your debut album has been released on CD so far – at least according to my knowledge. What are your reasons for this? What could the listener expect to hear on your future recordings?

Actually 2008 and 2009 albums have been released by us by self-release method in a CD-R Pro format. Some disks of 2008 album have dispersed under the self-cost price across Ukraine; with other countries there is a complexity in reception of the self-cost price of a disk to Ukraine, though interested persons was much. In the future inhabitants of Ukraine and the former USSR can receive under the self-cost price any of our albums on CD.

We do not earn money for our music – music should be accessible and free. All the rest is commerce, we are part of an underground and we will remain its part.

16. Actually, I expected to hear excessive use of samples and keyboards in your music, but this is not the case. Could this be something you might want to experiment with?

In the nearest plans there are ideas to experiment more deeply with ambient style. Time will show the results.

17. Would both of you care to name three releases you see as essential and should therefore be a part of ones metal collection?

Alkiviad:

Be Persecuted (2007) I.I

Heartless (2008) Suicidal Engagement

Silencer (2001) Death – Pierce Me

Nomidimon:

Leviaphan (2008) Massive Conspiracy Against All Life

Velvet Cacoon (2005) Northsuite

Deathspell Omega (2004) Si Monumentum Requires, Circumspise

18. On your profile at the Metal Archives a picture of the band can be found, yet you do not appear with corpse paint or the like. Satanic symbols, generally associated with black metal bands, do also not seem to part of your concept. Why is that so?

That photo is very old. Because of some ritual practices we have refused photos (have destroyed all existing our photos). This photo is one remained in the Internet and it mismatches for a long time the actual reality. We are irritated very much by bands which release disks that the world has seen them on a cover in corpse-paint, with swords, in full ammunition... Begin with destruction of feeling of yourself importance!

Alkiviad: We do not preach a Satanism; the modern concept of inhabitants about a Satanism has broken up into 2 branches: 1 – psychological (A.S.LaVey school), 2 – classical (a horned goat to whom should be brought bloody sacrifices, sexual orgies, etc.). At present the Satanism became too popular and everyone who is not idler climbs in it. The true Satanism is far from that modern people think of it. The Satanism and Christianity is two parties of one medal, there is no division on white and black, all is uniform. There is no good and harm – there is only a Force. All of us are absolutely indifferent for that Force.

19. How can people contact you? Where can they get your releases?

Anyone can contact us through our page at <http://myspace.com/ossadogva> or through email ossadogva@mail.ru. All new releases uploaded on our site for free and are accessible to downloading in MP3 320 bpm quality.

20. Final words, please.

IA Ancient One! May the Azagthoth devour your mind!

(originally published for the Circle of Destruction magazine; posted on their website)
<http://circleofdestruction.net/interview-with-ossadogva-by-oneyoudontknow/>

Ossadogva - IA Ancient One (2008)

(2008; Depressive Black Metal; Ukraine)

5 Tracks (MP3/CD – self-released) -_-_- (51:32)

<http://www.myspace.com/ossadogva>

Just look at the title of the release and you know what the whole story is all about. Lovecraft, Cthulhu and what comes to the mind on this issue. The music is depressive black metal with quite a lot of vocals actually, but they do not bother me all time. They are able to add something to the music, despite the extent in which they appear. Aside from this the music offers a minimalist but somehow interesting mixture of faster and slower black metal elements; Sayyid of Shaddows. The atmosphere is haunting in some respect, the production is actually quite good and the bass line in the background lays a proper basis for the performance. Fans of depressive black metal will find some interesting moments on this album.

Ossadogva - Born from a Tomb (2009)

(2009; Depressive Black Metal; Ukraine)

3 Tracks (MP3 – self-released) -_-_- (42:11)

<http://www.myspace.com/ossadogva>

On the second album of this band you can hear some progression since the previous output. Well, you realize this with the first track already. There is this nice bass line in the background, there are less vocals and also in terms of the atmosphere a step forward can be examined. The music can still be categorized as depressive black metal, but it has become less shallow and more to offer in terms of the concept. Variation of tempo, neat breaks ... well, it does not overshadow the monotonous idea behind Born from a tomb, but the arrangements are as such as to compensate the listener a bit for some less properly executed parts. Again, the target audience is rather those who have a fancy for depressive black metal and not the mainstream fan.



DREAM-LAND

BY a route obscure and lonely,
 Haunted by ill angels only,
Where an Eidolon, named NIGHT,
 On a black throne reigns upright,
I have reached these lands but newly
 From an ultimate dim Thule—
From a wild weird clime that lieth, sublime,
 Out of SPACE—out of TIME.

Bottomless vales and boundless floods,
And chasms, and caves, and Titian woods,
 With forms that no man can discover
 For the dews that drip all over;
 Mountains toppling evermore
 Into seas without a shore;
 Seas that restlessly aspire,
 Surging, unto skies of fire;
 Lakes that endlessly outspread
Their lone waters—lone and dead,—
 Their still waters—still and chilly
 With the snows of the lolling lily.

By the lakes that thus outspread
Their lone waters, lone and dead,—
 Their sad waters, sad and chilly
 With the snows of the lolling lily,—
By the mountains—near the river
Murmuring lowly, murmuring ever,—
By the grey woods,—by the swamp
Where the toad and the newt encamp,—

By the dismal tarns and pools
 Where dwell the Ghouls,—
By each spot the most unholy—
In each nook most melancholy,—
There the traveller meets aghast
 Sheeted Memories of the Past—
Shrouded forms that start and sigh
 As they pass the wanderer by—
White-robed forms of friends long given,
In agony, to the Earth—and Heaven.

For the heart whose woes are legion
 'Tis a peaceful, soothing region—
For the spirit that walks in shadow
 'Tis—oh 'tis an Eldorado!
But the traveller, travelling through it,
May not—dare not openly view it;
 Never its mysteries are exposed
To the weak human eye unclosed;
 So wills its King, who hath forbid
 The uplifting of the fringed lid;
And thus the sad Soul that here passes
Beholds it but through darkened glasses.

By a route obscure and lonely,
 Haunted by ill angels only,
Where an Eidolon, named NIGHT,
 On a black throne reigns upright,
I have wandered home but newly
 From this ultimate dim Thule.

(by Edgar Allen Poe; 1844)

Tales of the Grotesque and Arabesque (compilation)

(15 Bands)

Quartier23 netlabel

<http://www.quartier23.eu/>; <http://notariqon.quartier23.dk/>

In the third edition of this magazine I wrote about the O.D.I./Akollonizer split album and how surprised I was to find a musical adaptation of a Kafka novel. Well, in the meantime I discovered a net-release by the Quartier23 label whose music deals with the great Edgar Allen Poe or better said his writings. On this first edition of the interpretations, a second one has already been released, fifteen artists of different genres and origin took on some of the works of this American writer. The questions are of course whether there is something that differentiates them from each other stylistically and whether similarities can be discovered.

Well, luckily both of these can be answered. Like a lot of other bands, there seems to be some sort of unwritten general consensus about how to deal with literature. Maybe it is due to the complexity of the written words, maybe it is due to some sort of reluctance on the band's site to create nothing but a audio version of a novel or text, but whatever it is, all bands on this compilation followed the path of having stripped down the texts to nothing but a vague framework – sometimes even less than that; The Mask of the Red Dead by Ezcaton. The contrast to the aforementioned track would be Adventures of Arthur Gordon Pym (The White Giant) by Barbarossa Umtrunk, where quite a large amount of texts were used; compared with the other artists. As usual, the works of Poe were used as a source of inspiration and expressed in a variety of facets and ideas. Sometimes calm – A Paean or MS Found in a Bottle or even A Descent into the Maelström – sometimes harsh and aggressive – Sancta María or The Mask Of The Red Death. Sometimes the listener is able to identify the source – through the vocals – sometimes this remains hidden and it is necessary to consult the song titles.

The music has a huge emphasis on electronics ... in a great variation. Ambient takes the biggest part of the cake, but also noise, drone, idm and dance influences or parts can be found throughout the entire release. There is of course no such thing as a flow in the arrangement of the compositions and as these works differ quite a lot from each other, the listener is thrown to and fro a variety of genres. I should note though that the harsh tracks were moved towards the end and are therefore easier to skip. I cannot say that I have some sort of a favourite track and I also do not feel deeply moved by any of them. There are a lot of nice ideas, but I wished to hear some sort of a deeper connection between the music and the text. Some tracks could also be used for something else, something totally unrelated to Poe and they would work; such shallow or better said unoriginal was the used approach. And to say this about a track on a sampler dedicated to Poe, it maybe one of the worst statements you can make.



by any of them. There are a lot of nice ideas, but I wished to hear some sort of a deeper connection between the music and the text. Some tracks could also be used for something else, something totally unrelated to Poe and they would work; such shallow or better said unoriginal was the used approach. And to say this about a track on a sampler dedicated to Poe, it maybe one of the worst statements you can make.

In case you are familiar with the writings of Edgar Allen Poe, you might find (some of) the interpretations interesting and may understand the intentions behind a certain compositions. In case his works are unknown, then maybe this compilation could be an incentive to start reading some of his literature.

Deadspeak - Mad Cults (2008)

(Death Metal; Ireland)

3 Tracks (CDr – Self-released) - _ _ _ (10:39)

<http://www.myspace.com/deadspeakirl>

Young bands want to prove there are different. Young bands want to show what they are capable of. Young bands want to move into a new direction and walk upon new paths. Does the Irish band Deadspeak fall under this particular category? Of course they do. This band unleashes a thunderstorm of insanity upon the listener with those three tracks of their first demo. Mad Cults? Mad Music would be more appropriate.

Yes, death metal is the category under which the band has to be sorted, but the performance is anything but the ordinary type. Pretty fucked up guitar motives, furious blasts, weird breaks and an overall aggressive style, this is what makes this release so interesting. Rebel Angel combines all these elements into it and works as a really good opener, while the succeeding one – Deadspeak – is much calmer and has even some sort of ritualistic touch. Inversion of Holy Cross takes the listener back to where this band started at the beginning of Mad Cults.

Well, drum-computer generally suck, but this demo might be one of the examples in which it actually adds some positive vibe to it. Those blasts and monotonous arrangements are a nice counterpoint to the performance of the guitars. With a real drummer it all would sound different of course, but also the current version has its own special charm.

For death metal maniacs.

Deadspeak - Ritual in Progress (2010)

(Death Metal; Ireland)

4 Tracks (CDr – Self-released) -_-_- (16:57)



<http://www.myspace.com/deadspeakirl>

Their first demo was called Mad Cults and some of the madness could actually be found in the music on the release. It was this very aspect which gave it some sort of special touch. Ritual in Progress would be the second output by those Irish metal maniacs and it already shows some amount maturity in the style as well as a more professional sound. Yeah, a bit of the swiftness of the early days is generally lost all too soon. As usual.

Anyway, this time the music is heavier and less wild. Moreover, it is easier to follow the band and also the use of a real drummer has had a positive effect on the overall perception of the music. There is more of a structure, more of a red line ... Ritual in progress is something you will appreciate more easily, because it the band spend some time on focussing their art; at the expense of loosing a bit of the weird facets. It is old-school death metal what is offered here and not even bad. Well performed solos, solid song-writing, an adequate production ... this is a basis the band can most certainly build upon.

Alexei Biryukoff – Talmenka

(Field Recordings; Russia)

(MP3 – Netlabel – Black Square) -_-_- (45:32)

<http://www.archive.org/details/BS016>;

<http://www.archive.org/details/black-square>

When I found this release I had the opinion that the fourth edition of my magazine could use some additional reviews. A good place to turn to is always the Internet Archive and it took not much effort to find some interesting music.

Talmenka by Alexei Biryukoff is a collection of field recordings, whose arrangement gives some vague hints towards a story or underlying concept. The first and the last track are each noises recorded in a train; the first one would be the beginning, the last the end of a journey. In between various noises and sounds can be found. Some are pretty obvious – Saw, Geese –, while other only reveal themselves once they are listened to – Dry Grass, Broken Tree in the River.

You might ask yourself, is there a deeper meaning behind the arrangements, is there something the artist wanted to express? I doubt that I am able to give a definite answer to that, but here is what I found a quite peculiar aspect of Talmenka:

(please ignore the first and the last track for a moment)

Crowd → chattering, speaking → geese (1)

Geese → belonging to a farm → saw

Saw → belonging to a farm → farm meadow

Farm meadow → has in part → dry grass
Dry grass → exists in the summer, the time of thunderstorms → truck and thunder
Truck and thunder → storm and lightning → broken tree in the river
Broken tree in the river → gentle and murmuring → night
Night → sleeping in the open → night fire
Night fire → (same style but more intense) → river and birds
River and birds → animals, peaceful scenery → shepherd
Shepherd → rural scenery → lonely cow
Lonely cow → sadness → rain
Rain → reason to go home...

I do not insist on this type of interpretation, but it came to my mind while listening to this release. Please keep in mind, the music consists of nothing but pure (!) field recordings. No underlying drone or ambient texture. Just some noises from this planet, arranged in a peculiar fashion... and nothing else.

(1) See also the film Sneakers to get a pretty neat reference on this comparison; a scene more towards the end in which they try locate a building.

The Jesus Fish Experience – Nihilist Machine

(Noise, Industrial, Ambient, Black Metal; USA)

6 tracks (MP3 – Netlabel – Argali Records)

<http://www.myspace.com/thejesusfishexperience>; <http://www.archive.org/details/ARGREC07>

I do not want to speculate about the band name, I could rather speculate about the title over this release; which would be more reasonable. I tried to imagine what a Nihilist Machine would look like and what it would do. Essays could be written about it, but this is not the topic of this review.

The Jesus Fish Experience remind me on Gnaw Their Tongues, but less structured in the song-writing. Fragments of noise and metal were combined with ambient elements for this release and in style it is very free and experimental. Accordingly, the music drifts in intensity in degree: from calm to aggressive. The whole spectrum is used here. Compare the first track – I'll Watch You Burn To Death – with the last one – Corona Of A Dying Star – to get an idea of what I am talking about. Moreover, samples play key role in some of the compositions and come with loads of insults; luckily music does not need to get beeped, because otherwise parts of this release would be quite strange to listen to. It should further be noted that chaos haunts the music in some respect, but rather uncontrolled one, which is nice in some respect but makes it not easy to thoroughly enjoy it.

I do not like it when one speaker is busy, while the other one is left alone and needs to look for something else to do. Here, the left one has the guitars and the right next to nothing. So, when you listen to this demo, then you might this balancing issue quite a strain and an endurance. Moreover, I prefer to get what people scream, shout and talk in samples, but the mix has ruined this aspect a bit ...

Personally, I find this demo/release a bit boring. On the one hand there are those aforementioned flaws in the concept, but also the compositions vary a bit in quality and fail to impress a bit. They are a bit too boring and could use a bit more intensity as well as structure. Fans of Gnaw Their Tongues and Khanate might want to give this release a try, though.

Recycling:

Atomtrakt – Verwüstung

(Ambient, Industrial; Austria)

4 Tracks (MP3 – netlabel – Mirakelmusic) - _ - _ - (26:04)

<http://www.atomtrakt.com/>; <http://www.myspace.com/atomtraktofficial>

The times have changed and the internet has become the medium in which bands tend to communicate nowadays. MP3 are uploaded on several sites in order to spread the first attempts of a band and to receive a quick response on these first compositions. Furthermore, this way of bringing music to the masses has especially helped rather obscure bands of the ambient or drone genre to promote their music; especially with the help of the Internet Archive, where a big section of this particular segment exists. The same is true for side-projects, whose success might be unclear or are so out of the ordinary routine that they only might appeal to a minority and are therefore started as a free music one.

This release has been made available for the public by the netlabel Mirakelmusic, after being released physically. From the label's website – now defunct – as from their presence at Archive.org the entire release can be downloaded in a quality of 192 kbps.

Atomtrakt offers dark ambient peppered with a good portion of ideas from the industrial genre. The composition can be described as cold and also to some extent martial with the usage of pondering drums and a distorted vocals. The former appears as a general idea behind the songs, as they form together with the keyboards – if you know that he is also the man behind Vinterriket, you see the relationship between those two bands – the basis of each song, while it is up to the latter aspect to gain the attention of the listener. Some spillover from this other project can be found on this album, which is not very surprising as these are pretty close to each other in terms of the concept and atmosphere. This particular style of Ambient which is common to the Vinterriket music, can also be found here, though this minimalist composition approach has not been stretched too far; as it happened on the Lichtschleier CD by Vinterriket; to name one extreme example.

It should be mentioned that the lyrics were all written in German, hence is the likeliness to enjoy the album to the fullest extend can depend on the language skills of the listener. Being minimalist in concept, the aspect of the texts is important, especially as these are presented in a rather dominant or prominent position. You recognize them and you cannot ignore them. Moreover, the topics they deal with are actually quite interesting and it is fascinating to listen to them; the tracks three and four should be emphasized on this occasion, as the vocals can be recognized very clearly there and so it is easy to understand what the song is about; always under the supposition that one is familiar with the German language of course.

War and the emptiness of the battlefield (track 1), ruins and the significance for the society they once had (track 2), a shouted encouragement (track 3) and facts on an explosion of a nuclear bomb (track 4), those are the ideas behind the compositions, each of them different in some respect, but coherent in the reference to the military as well as war. Putting all these elements together, a somehow unique mixture was created, which is really good to listen to. The drums in the background wake memories of heavy artillery firing now and then, always creating this massive bass-sound every time another shell goes off. It is intense and disturbing as well as fascinating. Actually the band shows two faces on this release, a more minimalist and dark one the first two tracks and a more modern one on the latter two. Especially the last track with its dominant keyboard melody is really catchy and in a way also cheering; if you do not understand what the music is about. A surprisingly good release.



(Originally written for the Metal Archives, but it is not longer accessible there, as the band Atomtrakt was removed from the database. Text polished and partly rewritten.)

Atomtrakt - Inmitten von Trümmern und Ruinen

(Ambient, Industrial; Austria)

2 Tracks (MP3 – self-released) - _ _ _ (14:55)

<http://www.atomtrakt.com/>; <http://www.myspace.com/atomtraktofficial>

In the year 2004 Atomtrakt released its first EP, the second release in total, after the demo published in 2002. It was later also made available for the public and can recently be downloaded from MP3.com. With two songs the release is quite short and the fifteen minutes in length are nearly equally distributed between them.

A more of melody, compared with the 2004 demo release, is dominating the music and the darker atmosphere has vanished to some extent. The (better?) mixing has helped to break the dominant part of the artillery-like drums which made up an essential part of the demo. Furthermore, the production is more voluminous: the drums and the ambient part have more room and form a good contrast to the somehow cold sound of the Verwüstung release. Overall, the balancing of the elements has had a positive effect on the music of Atomtrakt, which sounds heavier and more professional now.

Even though the progression is most certainly welcome, the song-writing or better said the arrangements cannot stand a comparison with the preceding album. Their design has drifted in parts away into the region of Vinterriket, thus leading to a more in ambient and a lack of peppering with sound samples. The result: the atmosphere has to pay the price for this. In a way the suspicion arouses that the music was written without stepping too far away from the safe shore. Therefore, rather to copy an established formula and trying to improve it, than incorporation new and fresh elements, which might have lead to an unwelcome and too progressive outcome, might have been the idea behind Inmitten von Trümmern und Ruinen. The elements in the concept remained, though. Again there are the keyboards, the drums in the background, the distorted voice, in short all things the listener is familiar with from the demo. This is a solid release and nothing more, nice to listen to, but not able to reach the quality of the 2004 demo release.

(Originally written for the Metal Archives, but it is not longer accessible there, as the band Atomtrakt was removed from the database. Text polished and party rewritten.)

Moonn – Black Hive Split CD

Moonn:

(Drone/Doom; Poland)

1 Track (MP3 – Self-released) - _ _ - (6:03)

<http://www.soundclick.com/bands/default.cfm?bandID=121219>

Slowly the music begins to evolve, opening the track with a monotonous ambient sounds which soon lead over to some sort of guitars. These, roughly in tempo progressing and a drone/doom mixture in style, play riffs which consist only of a number of endlessly repeated accords. It is somehow fitting to compare the music to 'A'ā lava, as the elements of the composition show some reference to this volcanic material, expelled from volcanoes on several places of this planet. Like this molten stone the music is nerved with hindrance which prevents any fast progression. Everything is thick seems hardly capable to being able to move. Towards the end of the song a surprising switch in the concept: a vocal part, supported by a low in the background playing ambient soundscape. This would continue there after and stays this way, only to be disturbed by another vocal part, until the end.

The music is quite neat and not disturbing, yet it leaves the listener somehow unsatisfied because the overall idea of the song has not become full circle. The beginning with the guitars, the vocals and the used ambience arouse the impression as they were put together without considering the overall effect of this approach. The song is called Prologue and accordingly the listener might expect more from this, perhaps that Black Hive might take prior used elements into a new context and elaborate it further; something not happening in this case. Despite the good idea of the clean vocal part, it lacks of a consisting approach to foster the atmosphere of the song on the whole. In the state the song is at the moment it is merely a short snapshot of an idea that needs further elaboration.

Black Hive:

(Dark Ambient; Poland)

1 Track (MP3 – self-released) - _ _ - (6:38)

<http://www.soundclick.com/bands/default.cfm?bandID=621800>

Dark Ambient – I used the description used by the band on their Soundclick site, because the Moonn homepage seems defunct and I can no longer back-up my claim of the early edition of this review – is the tag used by the band for their art. It consists in style basically of several parts of electronic music, which progress from noisy elements at the very beginning of the track to something more in the ambient branch. The track is nothing special in particular, especially because the short length prevents further elaboration of the ideas/motives that were used or the music. So besides the recognition of them, nothing is worth emphasizing or that will remain after a spin of their share of this split. In a way the song lacks a core idea and it gives the impression of being nothing but free arrangement thrown together without considering the likelihood to loose the attention of the listener.

(originally written for the Metal Archives, but it is not longer accessible there, as the band Moonn was removed from the database. Text polished and party rewritten.)

Sources of texts:

Music: an Ode taken from A Channel Passage and Other Poems by Algernon Charles Swinburne
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<http://www.gutenberg.org/files/2151/2151-h/2151-h.htm>

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Outlook:

A discussion of the cover versions of Venom's track Black Metal

A view on the Constant series

Some essays

Interviews

Reviews